

GCSE Dance Revision Booklet



“Still Life” at the Penguin Cafe

Choreographer: David Bintley



“Still Life” at the Penguin Cafe

Choreographer: David Bintley

Name:

Revision Checklist

These are the things you really need to know:

	'Still Life' at Penguin Cafe	Swansong
Choreographer		
Lighting Designer		
Costume Designer		
Composer		
Who performs the accompaniment?		
Date of First Performance		
How many performers?		
Starting Point		
Dance Styles		
Subject Matter		
The Structure		
Describe the lighting, costume, set design and music		
How does the lighting, costume, set design and music contribute to the dance piece?		
Describe Action, Space, Dynamics and Relationship elements in motifs used		
How do these elements and motifs contribute to the dance? What do they show?		
Evaluate your performance		
Evaluate your choreography		



“Still Life” at the Penguin Cafe

Choreographer: David Bintley

“Still Life” at the Penguin Cafe: Fact File

Choreographer: *David Bintley*

Born in Huddersfield

He was a performer then choreographer then director.

In 1995, before the age of 40, he became Artistic Director of Birmingham Royal Ballet.

He trained at the Royal Ballet School

He uses traditional British style that develops the rich theatrical heritage.

He also uses ballet as part of narrative, either to create a mood, or show insight into character.



Composer:

Performed by:

Set Designer:

Lighting Designer:

Premiere (First Performance):

Costume Designer:

Theme

What is the main theme for the piece?

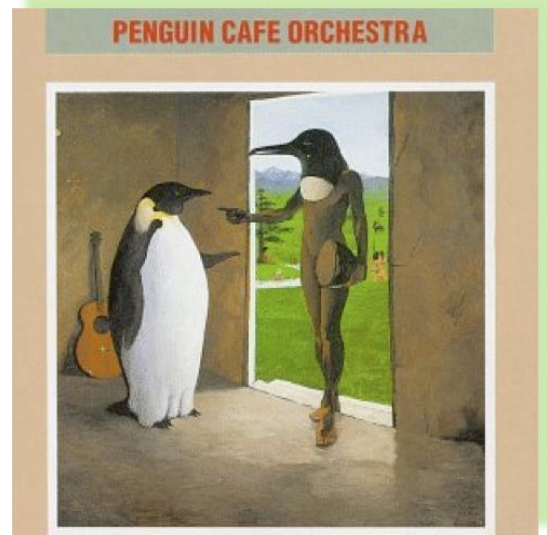
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Starting Point / Stimulus:

Name the two initial stimuli Bintley used for the piece?

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2.



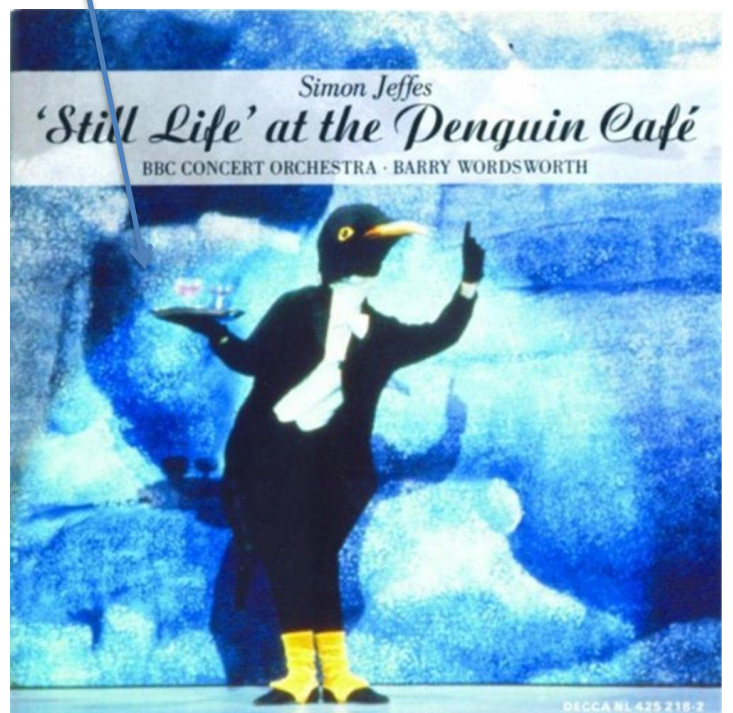
Set Design

Hayden Griffin's designs reflect the bizarre hallucinations of Jeffes' album cover.

Design: Set Design

Describe and Analysis Task:

Pick out the key elements from each set and what they relate to.



Design: Set Design

Description Task:

Describe the set design in the opening scene.

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Describe how this is different to the other scenes.

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Analysis Task:

How does this relate to the main stimuli or starting points for the piece?

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Design: Lighting

Lighting:

Designed by **J** _ _ _ _ . **R** _ _ _ _

He uses traditional **b** _ _ _ _ _ lighting where **lights r** _ _ _ **and f** _ _ _ **to**
indicate the b _ _ _ _ _ **and** _ _ _ **of scenes**. They also use **f** _ _ _ _ _
s _ _ _ _ to **highlight d** _ _ _ _ _ and **soften the edges**.

Describing Task

Watch the Zebra scene. Describe how the lighting differs here to the rest of the performance.

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Analysing Task

Why you think **Read** and **Bintley** chose to do this?

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Subject Matter & Choreography

Describing Task

Describe how Bintley uses Human-Animal relationships in his choreography.

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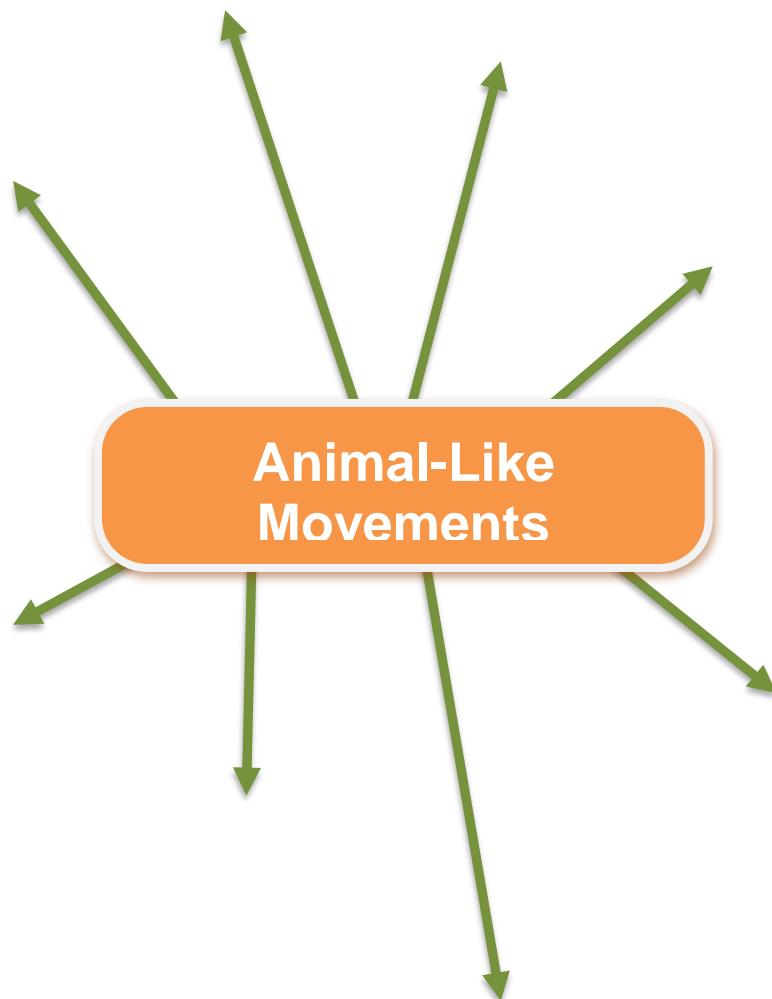
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Complete the mind map with different animal-like movements.



Subject Matter & Choreography

Describing Task:

What is meant by the term Pedestrian movement?

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Analysing Task:

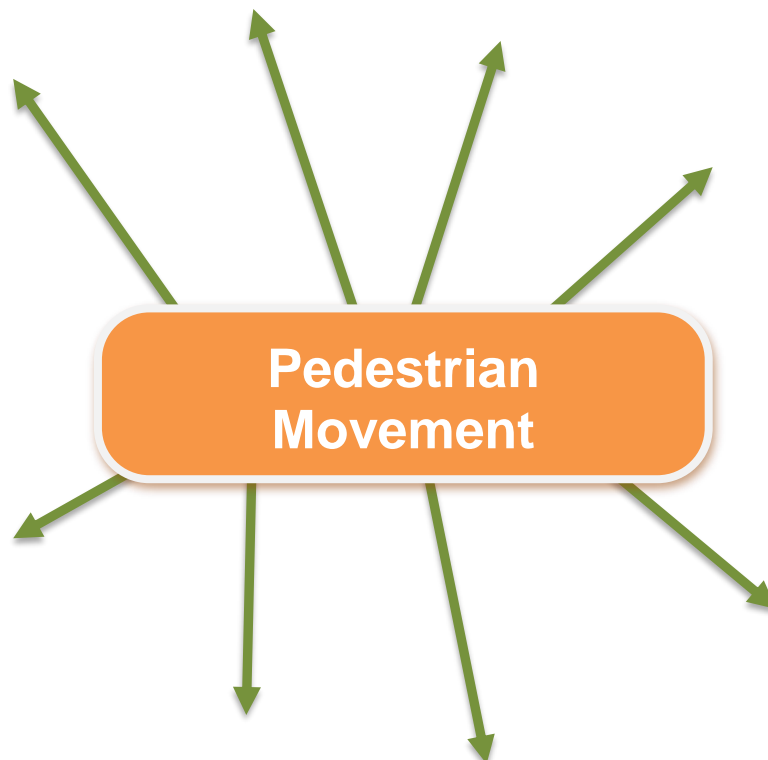
Why would **Bintley** use this type of movement?

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Describing Task: Complete the mind map with different types of Pedestrian movements.



Costumes: The Great Auk

Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Costumes: Utah Longhorn Ram

Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Costumes: Texan Kangaroo Rat

Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Costumes: Hog-nosed Skunk Flea

Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Costumes: Southern Cape Zebra

Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands

Body

Other

Feet

Legs



Structure

Describing Task:

What are the four main elements of structure used in this piece?

1.
2.
3.
4.

Remembering Task:

Fill the gaps to the name of the sections and point an order to the correct order.

1.	B_ _ _ _ _ W_ _ _ _ M_ _ _ _
2.	U_ _ L_ _ _ _ R_ _
3.	R_ _ F_ _ _ _ P_ _ _ _
4.	C_ _ _ _ _ (The Flood and The Arc)
5.	S_ _ _ _ _ C_ _ Z_ _ _
6.	T_ _ _ K_ _ _ _ R_ _
7.	The P_ _ _ _ _ C_ _ _
8.	H_ _ _ _ _ 'H_ _ N_ _ _ S_ _ _ F_ _ _

What are most of the scenes named after?

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Accompaniment

Remembering Task:

The s_____ was created from eight pieces of music by P_____ C_____
O_____ and composed by S_____ J_____. It is eclectic in range
using a variety of moods, tempos and cultures such as:

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Each piece evokes images of particular a_____ in particular l_____
_ and linked with different d_____ s_____. There are also intermittent
s_____ e_____ – such as a g_____, h_____ w____, relentless
r____, t_____, trees being f_____ and n_____ at the start and
end of piece.

What does the word 'eclectic' mean?

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What does the word 'evoke' mean?

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What does the word 'intermittent' mean?

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What instruments are used?

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Accompaniment

Analysis Task:

How does the mixture of cultural music and sound effects link to the original theme and starting point?

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Remembering Task:

Match the scene to the correct piece of music:

The Penguin Cafe		Long Distance,
Utah Longhorn Ram		The Ecstasy of the Dancing Flea
Texan Kangaroo Rat		Prelude and Yodel
Humbolts' Hog Nosed Skunk Flea		Air à Danser
Southern Cape Zebra		White Mischief
Rain Forest People		Music By Numbers
Brazilian Woolly Monkey		Numbers 1-4
Conclusion (The Flood and The Arc)		Now and Nothing

Who composed the music?

Choreographic Style

Remembering Task:

D_____ B_____ used a wide range of different d_____ s_____

including:

1.	4.
2.	5.
3.	6.

We can tell that *'Still Life' at the Penguin Café* is a b_____ because it has a large cast with extravagant and detailed costumes and sets. We also know this because the dancers have gender specific roles where men l_____ and s_____ women, never the other way round.



However, unlike traditional b_____, it tackles a modern, political theme and therefore is more expressionist than n_____ style. The choreography involves a mixture of p_____ and a_____ like movements in order to portray the t_____ of the piece.

Each species has a specific s_____ and g_____ location. Motifs are built from actions that represent each a_____, for example:



Waddle	=	
Jumping	=	
Walking and Grazing	=	
Twitching	=	

These were fused with h_____ character and qualities such as quirky, comic, playful, gentle, lively, graceful, narcissistic, witty, energetic.


Scene Breakdown

	Action	Space	Relationships	Dynamics	Accompaniment	Lighting / Set
<p>The Great Auk</p> 						
<p>The Longhorn Ram</p> 						

Scene Breakdown

	Action	Space	Relationships	Dynamics	Accompaniment	Lighting / Set
<p>Texan Kangaroo Rat</p> 						
<p>Hog Nosed Skunk Flea</p> 						

Scene Breakdown

	Action	Space	Relationships	Dynamics	Accompaniment	Lighting / Set
<p>Southern Cape Zebra</p> 						

When revising the set work, you may find there are other scenes. These may be useful to watch, however, your final examination will only relate to the sections included in this Student Pack.

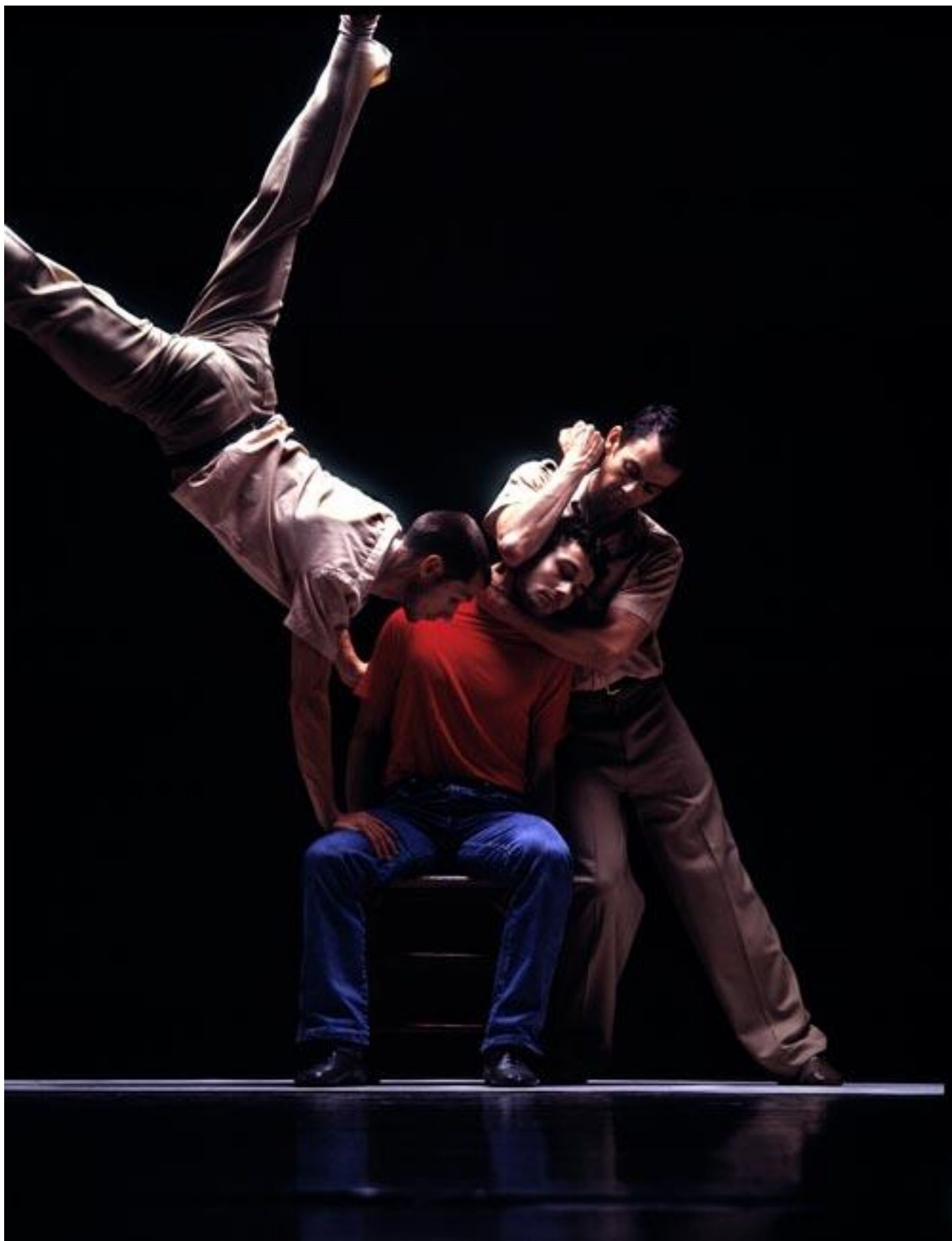
Any other notes:

Choreography: Significant Movements

	Significant Moment	Interpretation
<i>Introduction</i>		
<i>The Penguin Cafe</i>		
<i>Utah Longhorn Ram</i>		
<i>Texan Kangaroo Rat</i>		
<i>Hog-nosed Skunk Flee</i>		

Choreography: Significant Movements

	Significant Moment	Interpretation
Southern Cape Zebra		
Aboriginal Rainforest Family		
Brazilian Woolly Monkey		
Conclusion (The Flood)		
Conclusion (The Arc)		



Swansong

Choreographer: Christopher Bruce

Swansong: Fact File

Choreographer: *Christopher Bruce*

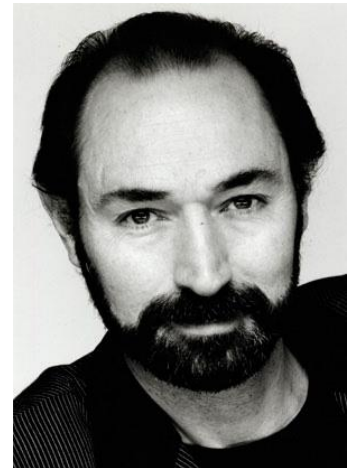
Born 3 October 1945 in Leicester

British choreographer and performer

He was Artistic Director of the Rambert Dance Company until 2002

He has had a long-term association with the English National Ballet and the Houston Ballet

He was given a CBE for his contribution to dance because he was one of Britain's leading choreographers



Composer:

Performed by:

Set Designer:

Lighting Designer:

Premiere (First Performance):

Costume Designer:

Theme

What were the main two themes for the piece?

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Starting Point / Stimulus:

Name the four initial stimuli used for the piece?

1.	3.
2.	4.

Design: Set Design

Describe Task:

Describe the set design for Swansong including what type of staging they used.

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Analysis Task:

How does the set design contribute to the dance piece? (Remember to relate to theme and choreography)

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Design: Lighting

Lighting:

Designed by **D**_____ **M**_____

Describing and Analysing Task

How does the lighting demonstrate interrogation?

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Why were footlights used?

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Describe the lighting in the following image and analyse it's meaning.

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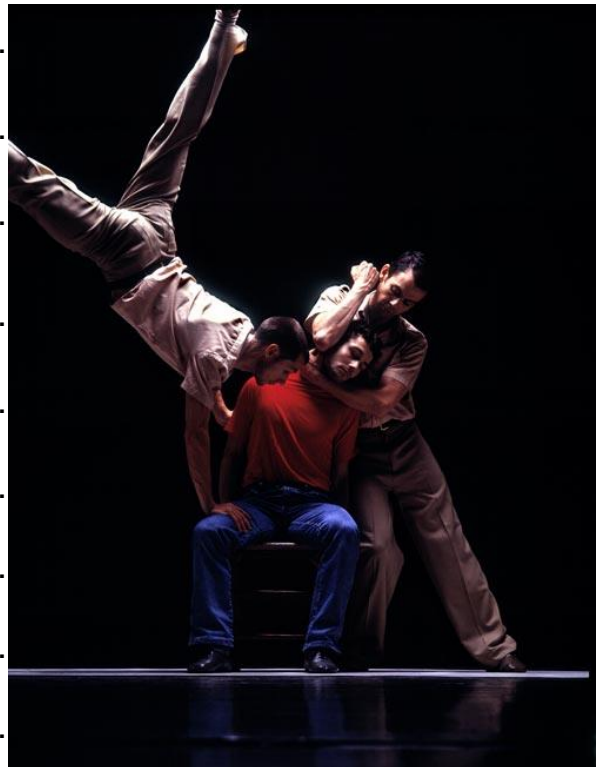
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Subject Matter & Choreography

Describing Task

Describe at least 3 motifs that show the theme of human rights.

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Costumes: The Prisoner

Describing and Analysing Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Costumes: The Guards

Describing and Analysing Task

Describe each part of the costume, explain why the detail was chosen and explain how it may affect the choreography.

Head and Face

Arms and Hands



Body

Other

Feet

Legs

Structure and Choreography

Remembering Task:

Swansong has an Episodic structure because

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Remembering Task:

Fill the gaps to the name of the sections and point an order to the correct order.

1.	T__ F__ T__	
2.	Q_____ a__ A_____	
3.	F_____ S_____	
4.	C_____ D_____	
5.	T_____ S_____	
6.	S_____ T_____	
7.	S_____ S_____	

Accompaniment

Remembering Task:

The music was composed by P_____ C_____ in collaboration with C_____ B_____ after the first four sections had been choreographed. There is a close relationship between the r_____ and p_____ of the music and the dance in many places with c_____ sections where the dancers are able to interpret the phrases freely or perform in s_____. The piece begins in s_____ with only the interrogator' t_____ to accompany the movement.

Describing Task:

Describe the sound of the accompaniment using the following key words.

Electro-acoustic / digitally sampled sounds / vocals / reed pipe / popular dance rhythms / feet tapping

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Useful Websites for Revision

Write down all the websites you visited that might be useful revision for the written exam.

www.youtube.com Useful clips and interviews of *Still Life*

www.brb.org.uk Some study notes and photos

www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/teacher/music/brb/index.htm

Evaluation of Choreography

Give a brief description of the following with at least 3 examples:

Action:

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Space:

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Dynamics:

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Relationships:

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What are the 16 ways to develop a motif?

1.	5.	9.	13.
2.	6.	10.	14.
3.	7.	11.	15.
4.	8.	12.	16.

Evaluation of Choreography

Describe your stimulus.

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Describe one motif and explain how this related to your stimulus.

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Describe how you developed this motif, using choreographic devices and explaining reasons for your choices.

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Evaluation of Choreography

What structure did you use for your choreography and why?

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How successful was this structure and why? Include how you may improve this.

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Evaluation of Performance

Identify and describe at least 3 strengths of your performance of *Swansong* with examples and reasons why.

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Evaluation of Performance

Identify and describe at least 3 weaknesses of your performance of *Swansong* with examples and ways to improve.

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Glossary

Key Words	Definitions or Examples
Describe	Provide detail, give a description
Explain	Give reasoning
Identify	Name, list, pick out
Dance Idea	What the dance is about
Feature	Any aspect of choreography, e.g. movement, number of dancers, lighting, etc.
Performance Skills	focus, projection, style, musicality, timing, concentration, confidence, determination to succeed, posture, alignment, co-ordination, balance, strength, stamina, flexibility, mobility, control, safe practice, correct uniform
Choreographic Devices	<ul style="list-style-type: none"> • <i>Action</i>: flexion, extension, rotation, locomotion, turning, gesture, elevation and stillness • <i>Space</i>: variation in shape, size, level, direction, pathway, design and orientation in space • <i>Dynamics</i>: the qualities of speed, energy and continuity and the combination, contrast, development and variation of these to produce accent, rhythm and phrasing • <i>Relationships</i>: body part to body part, movement to movement, dancer to dancer.
Aural Setting	<ul style="list-style-type: none"> • silence and accompaniment, • features such as: tone, texture, rhythm, dynamics, style, structure, orchestration, • the relationship between music and dance content.
Physical Setting	<ul style="list-style-type: none"> • staging, for example: proscenium, in-the- round, site-specific, naturalistic, symbolic, abstract, set design, lighting, props, projection, • features: colour, material, texture, decoration, shape, size, levels, placement, the relationship between the physical setting and dance content.
Costume	<ul style="list-style-type: none"> • realistic, abstract • features: colour, texture, flow, shape, weight, decoration, line • accessories, footwear, masks and make-up • the relationship between costume and dance content.
Others	

Exam Questions

In the exam you will be expected to:

1. recall simple facts about professional works
2. describe aspects of production and explaining how they help us understand the work
3. describe aspects of production and explaining how they relate to the movement/choreography
4. identify similarities and differences in aspects of production of two dances
5. evaluate the effectiveness of an aspect of production of a work
6. apply terminology to their own work and professional works
7. analyse action, space, dynamics and dance relationships of own or professional work.
8. demonstrate knowledge and understanding of performance and choreographic skills.

Questions that ask you to interpret or analyse may look like this:

- How does X contribute to X?
- How does X inform/communicate the dance idea?
- How does X help us understand/appreciate the dance work/s?
- Explain how X is used effectively in the dance work/s?

As a rule the marks for this type of question are awarded for explaining **what the feature does**, or its impact on the choreography, and **not for what it looks like, so explain how it affects the piece not a description.**

You do not need to write in essay format for longer questions, bullet points are fine as long as you've get the correct information across.